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MFA FINAL VISUAL PRESENTATION

BY

JEFFREY J. MITCHELL

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS

IN

PRINTMAKING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA


FALL 2009

THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled:

The Longing Focal

Submitted by Jeffrey J. Mitchell in partial fulfillment of the requirements for the degree of Master of Fine Arts.



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TITLE OF THESIS: THE LONGING FOCAL

DEGREE FOR WHICH THESIS WAS GRANTED: MASTER OF FINE ARTS

YEAR THIS DEGREE WAS GRANTED: 2009

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I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Fine Arts Thesis Collection:

| TITLE | DATE | MEDIUM | SIZE |
|-----------------------------|------|--------------------------------------|-----------|
| Hills of Burning Sand | 2009 | Photopolymer Gravure, Chine-collé | 4"x 6" |
| Milton's Description Viewed | 2009 | Photopolymer Gravure Chine-collé | 14.5"x19" |
| City of Forced Eyes | 2009 | Photopolymer Gravure Chine-collé | 14.5"x19" |
| The Illuminated Dust | 2009 | Photopolymer Gravure Chine-collé | 4"x 6" |



THE LONGING FOCAL

THIS EXHIBITION IS THE FINAL VISUAL PRESENTATION FOR THE DEGREE OF MASTER OF FINE ARTS IN PRINTMAKING

10 NOV - 05 DEC 2009

RECEPTION / THURSDAY 12 NOV 2009 / 7:00 - 10:00 PM

FINE ARTS BUILDING GALLERY

1-1 FINE ARTS BUILDING / 89 AVENUE + 112 STREET

EDMONTON AB / T6G 2C9

TELEPHONE / 780.492.2081

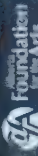
GALLERY HOURS :

TUESDAY - FRIDAY / 10:00 AM - 5:00 PM

SATURDAY / 2:00 PM - 5:00 PM

CLOSED SUNDAY, MONDAY AND STATUTORY HOLIDAYS

DEPARTMENT OF ART & DESIGN





JEFFREY J. JR
MITCHELL
"MITCH" MITCHELL
MASTER OF FINE ART
PRINTMAKING
2009

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The Longing Focal

These works are born out of both subconscious content and sensory memory resulting from my time spent in and around the Tar Sands Oil Project in northern Alberta, Canada. The imagery possesses a threatening and poetic quality, which is a direct response to my experiences of this landscape. The exhibition is comprised of a series of staged images that directly reference landscape. They are stripped of any visible reference to human habitation. Surfaces, objects, spaces and light are created and controlled during the construction and photographing of miniature tableaux, and modified through digital manipulation and photo-intaglio printing. The resulting images portray an incongruous place - a space that lingers with a sense of estrangement and foreboding, suggesting questions regarding habitat and dangerous beauty.

Both the print works and the installation employ a purposeful scale shift that allows the viewer to experience a moment of disorienting bodily separation from the space. This sensation is related to my first and most powerful experience of viewing the Tar Sands Project, when the scale shift from the environment to my own body bordered on the absurd and questionable. No familiar reference points existed for large versus small, micro to macro, weighted mass compared to empty space. I found this dislocation of scale to be an intensely emotive and frightening experience and I have explored this unsettling point of view in all the pieces. The loss of scale causes the viewer to place the images somewhere between a possible landscape and the topography of a more intimate space, both existing within a realm of the unknown. The psychological impressions that the works invoke are that of both terror and mystical rapture, along with a sense of both claustrophobic and agoraphobic space.

In the prints, I have employed the process of photogravure using polymer plates. This method imbues the pieces with a sense of the past and links them to historical precedents of landscape photography. I have also chosen to strip away all colour, and this use of black and white also links the works to the past and to traditions of early documentary photography and films. The combination of intensive digital manipulations with this method of printing allows for the creation of imagined and synthetic situations that have a convincing link to reality. Mimicking the documentary appeal of black and white photography, and printing with a photogravure-based method fulfills my desire to present the possibility of a true event.

The sequencing of the pieces in the gallery presentation is a deliberate attempt to convey the sense of a journey or "pilgrimage". This "pilgrimage" ends with the three-dimensional installation, creating an additional opportunity for the physical body to experience the subject matter of the exhibition. The installation, however, cannot be physically

accessed but instead can only be viewed from two distinct vantage points on the first and second floors.

This body of work partially functions as a means to illuminate the human impact on, and relationship to, an environment being developed and degraded at a frenetic pace. But, in the end, the work is not about a particular place that exists in the past, present or future, but rather is situated in a timeless place. From a broader perspective, I hope that the work conveys a sense of the transient, the sublime, the poetic and the alien.

Mitch Mitchell

MITCH MITCHELL

DVD Image List

| <u>TITLE:</u> | <u>SIZE</u> | <u>MEDIA</u> | <u>Date:</u> |
|------------------------------------|--------------------|--------------------------------------|---------------------|
| 1.) Midnight's Well of Giants | 12.5x19 | Photopolymer Gravure, Chine-collé | 2009 |
| 2.) The Wandering Wayfarers | 9x12 | DTP | 2009 |
| 3.) Hinder the Light | 9x12 | DTP | 2009 |
| 4.) Bent Pilgrimage | 9x12 | DTP | 2009 |
| 5.) The Wanderer Tower | 8x12 | DTP | 2009 |
| 6.) Sterile Gods | 9x12 | DTP | 2009 |
| 7.) The Constance Plain | 4.25x6.5 | Photopolymer Gravure, Chine-collé | 2009 |
| 8.) Reclamation Hill | 4.25x6.25 | Photopolymer Gravure, Chine-collé | 2009 |
| 9.) The Penitent Walk | 4x6 | Photopolymer Gravure, Chine-collé | 2009 |
| 10.) The Illuminated Dust | 4.25x6.5 | Photopolymer Gravure, Chine-collé | 2009 |
| 11.) Hills of Burning Sand | 4x6 | Photopolymer Gravure, Chine-collé | 2009 |
| 12.) The Longing Focal | 4.25x6.5 | Photopolymer Gravure, Chine-collé | 2009 |
| 13.) A Field Between Space | 14x19 | Photopolymer Gravure, Chine-collé | 2009 |
| 14.) City of Forced Eyes | 14x19 | Photopolymer Gravure, Chine-collé | 2009 |
| 15.) A Stream of Circulating Sites | 14x19 | Photopolymer Gravure, Chine-collé | 2009 |

| | | | | |
|------|---------------------------------------|---------|--------------------------------------|------|
| 16.) | City of Blind Hands | 14x19 | Photopolymer Gravure, Chine-collé | 2009 |
| 17.) | Milton's Description Viewed | 14x19 | Photopolymer Gravure, Chine-collé | 2009 |
| 18.) | A Practiced Place | 14x19 | Photopolymer Gravure, Chine-collé | 2009 |
| 19.) | It Emerges Black | 14x19 | Photopolymer Gravure, Chine-collé | 2009 |
| 20.) | Cities Of The Prairie Portfolio Suite | 22x27x1 | Handmade Portfolio w/ 17 Prints | 2009 |
| 21.) | Lazarus Fails | 47x74 | UV Ink on Gator Board | 2009 |
| 22.) | Ashen Yonder | 46x77.5 | UV Ink on Gator Board | 2009 |
| 23.) | A Gulf Point Broken | 47x74 | UV Ink on Gator Board | 2009 |
| 24.) | Inter the Peripheral | | Site Specific Installation | 2009 |

MITCH MITCHELL
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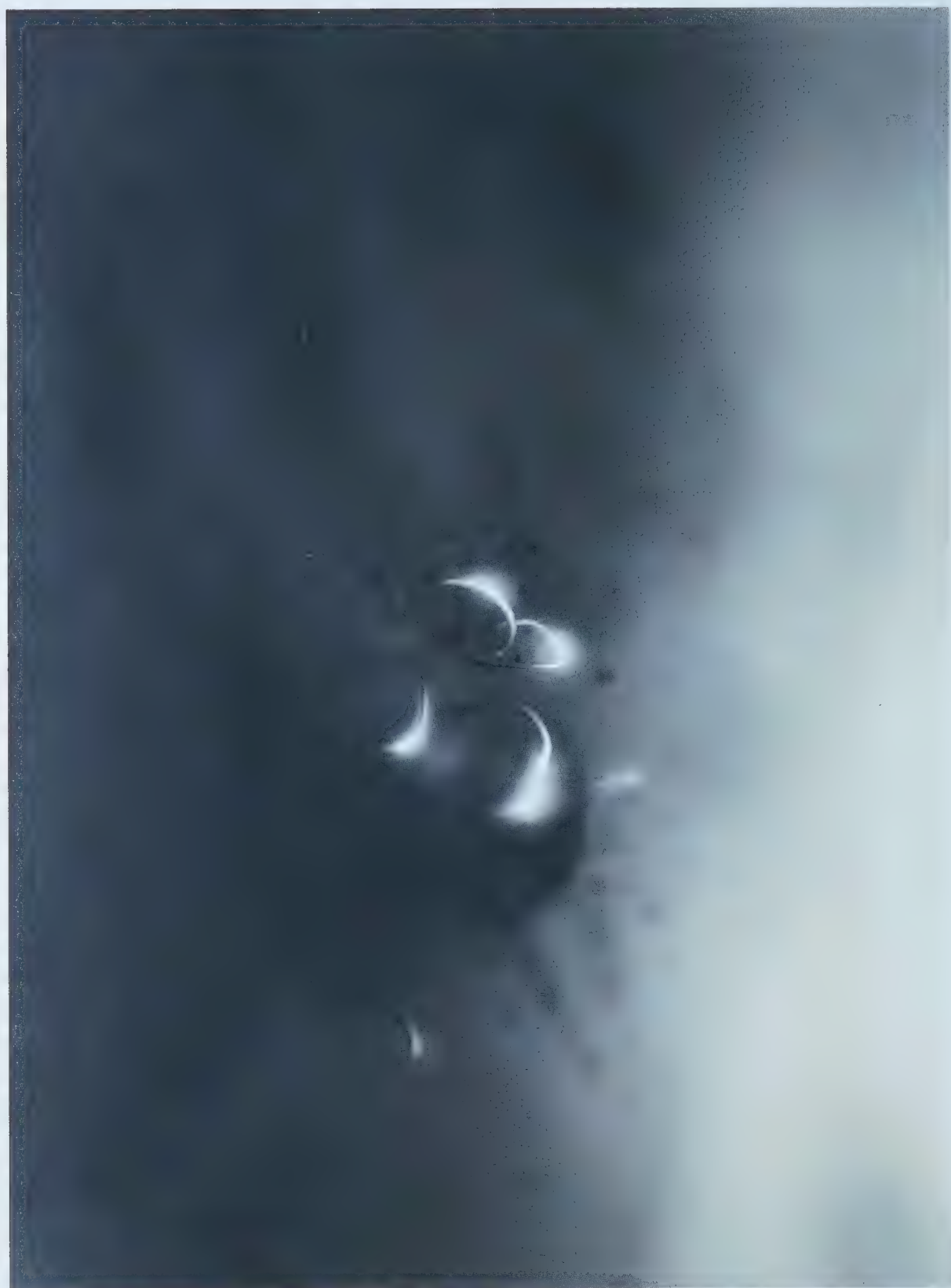
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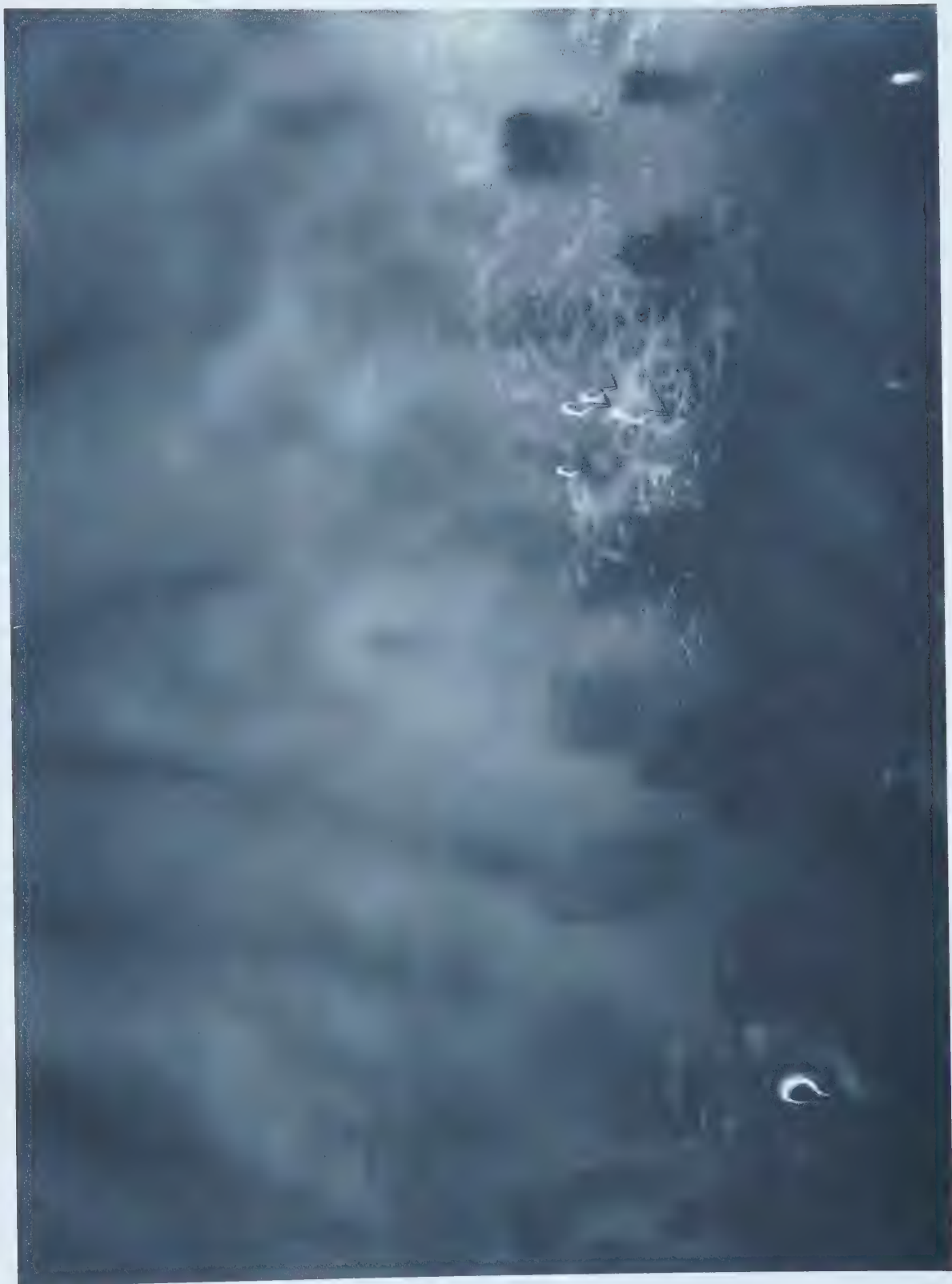


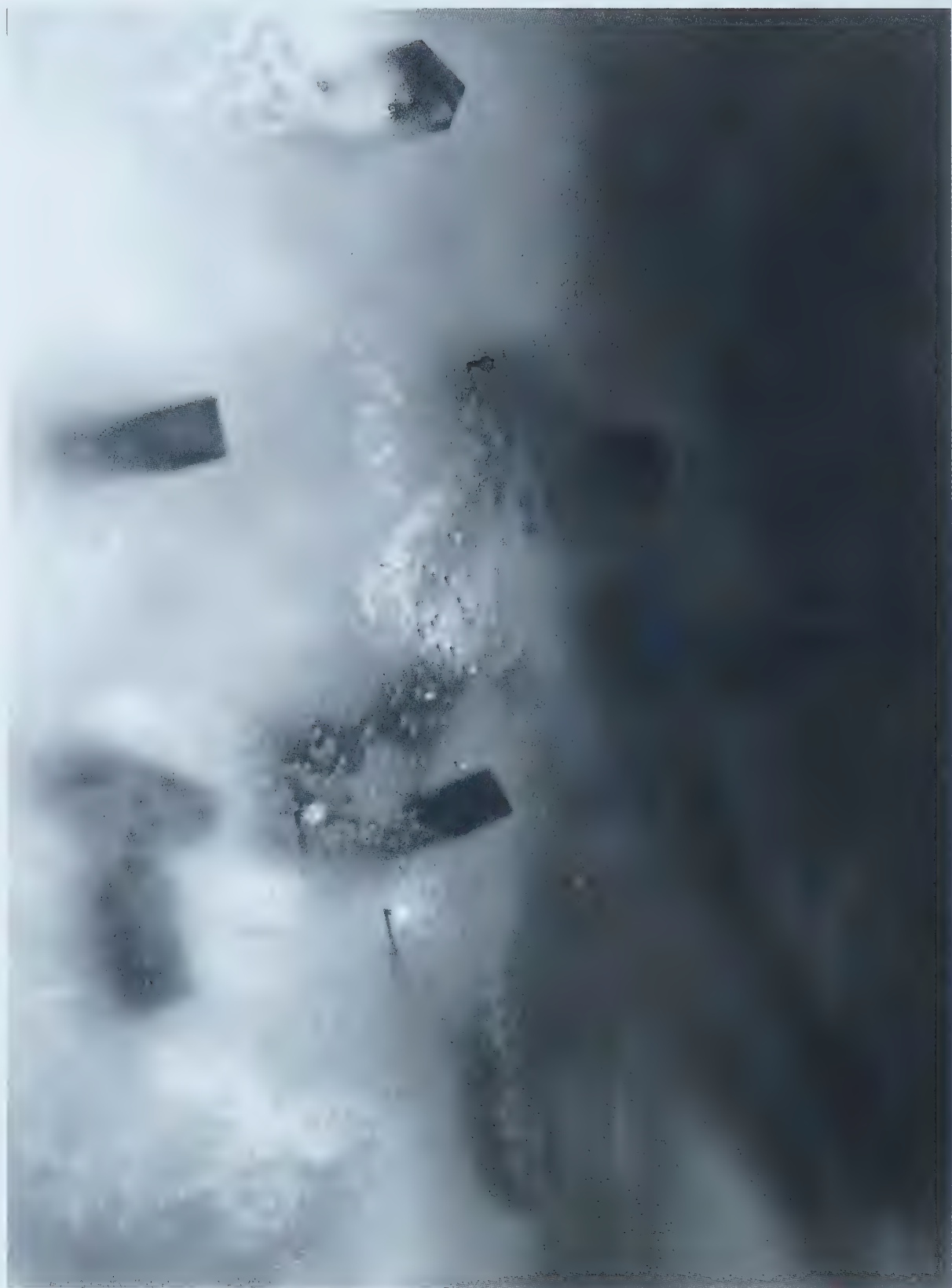


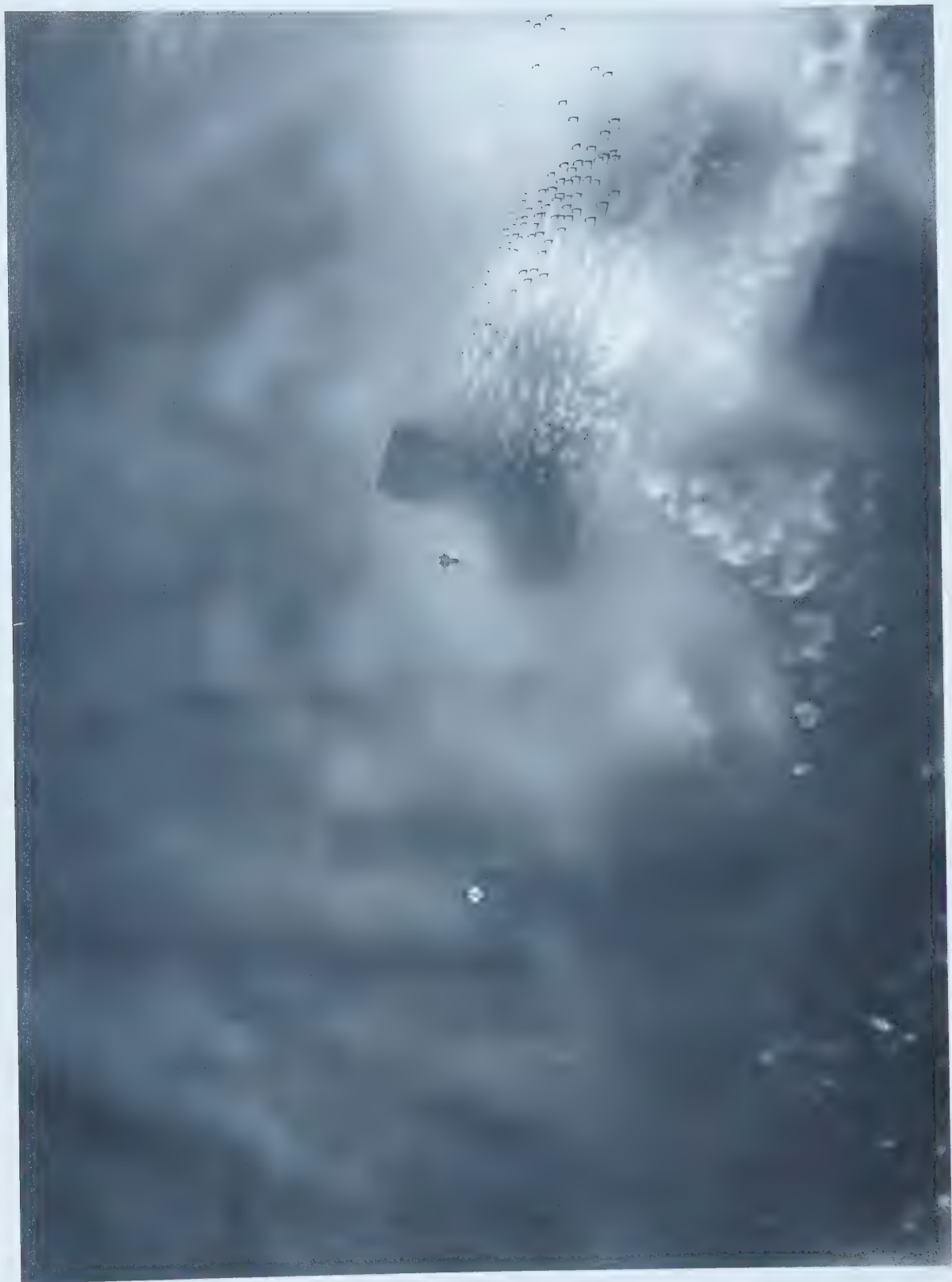












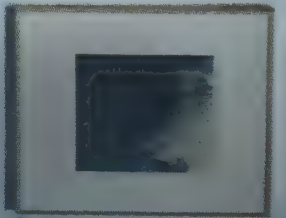
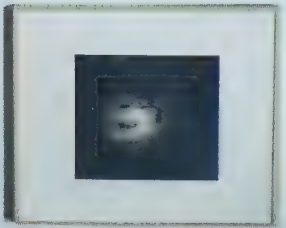
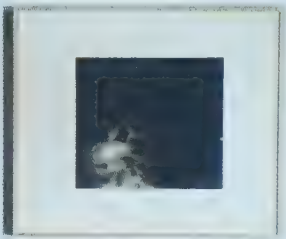
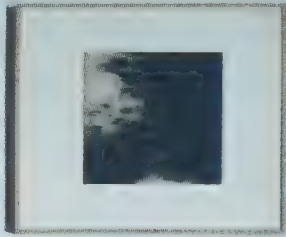




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